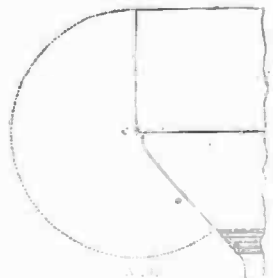
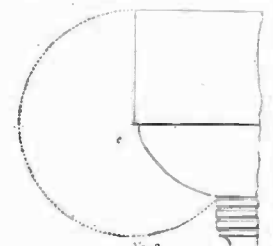


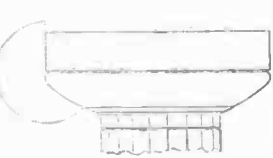
Eleusis, Rhamnus, and elsewhere, we shall find that the echinus has its lower part either very slightly curved (No. 1 illustration) or else



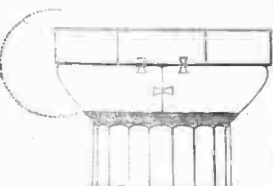
perfectly straight; whilst in buildings of later date, and of equivocal taste, we find that the moulding nearly resembles an elongated or grate quarter-round, as in the Agora at Athens (No. 2 illustration), and in a build-



ing at Cadacbio (No. 3). Professor Donaldson has drawn notice to the general principle which "directed the Greeks in the

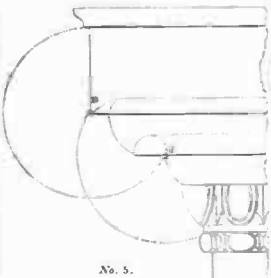


composition of their Doric capitals. From the necking to the abacus the outline is that of a cyma-reversa, having a projection that varied according to the era, or style of art peculiar to the country; the existing Attic examples being but slightly projecting, while the immense abacus of the orders now remaining at Corinth, Paestum, and in Sicily, give a bolder profile to the capital. Some idea may be formed of the vast proportions of the temple of Jupiter at Agrigento, when we find that the echinus of each column is formed of two stones, each weighing 21½ tons, held together by plugs or dowels by the centre stone of the abacus, which is in three pieces. (See No. 4.) In the capitals



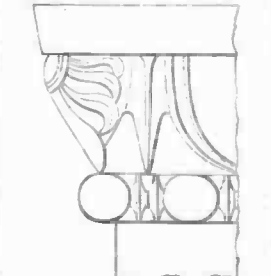
of the entablature of Greek temples, the echinus is

generally undercut, so as to form that remarkable moulding called the hawk's-beak or bird's-beak moulding. (See No. 5, from the Parthe-



No. 5.

non.) No. 6 is an ante-capital from the Doric temple at Rhamnus, in which the egg-and-



No. 6.

anchor ornament is introduced in the echinus, which partakes of the sharp outline described above. The proportionate depth of the abacus and echinus to each other is not always the same; but as a general rule it may be held that the former member should have the greatest depth. In the Parthenon the relation in this respect is as 11 to 9; at Sunium and at Bassæ as 7 to 6; at Thoros as 6 to 5; at Eleusis as 12 to 9.

In the temple of Hercules, at Agrigento, the echinus is deeper than the abacus; and in the temple of Jupiter, at the same place, it is considerably so, as seen in the cut above. This moulding, besides its place under the abacus, is likewise seen in various parts of the entablature. In Doric structures the echinus is

† The pure Grecian method of proportioning the abacus and echinus to each other, whatever their profile was to render them symmetrical visually by striking a circular line from the lower edge of the abacus, as at C No. 1 and e No. 2, the upper edge of the abacus and the lower edge of the echinus being both found in the circular curve-line. In No. 3 this symmetry is twice repeated in the same ante-capital, the circular curves being struck from D and d. See notes to Bartholomew's "Specifications" on this subject. Where the visual breadth of the abacus is less than that of the echinus, as in the examples No. 3 and 4, the effect is peculiarly disagreeable, from the want of symmetry; that of Agrigento, however large, being much too small to be proportionate.—E.

found in the upper part or crown-moulding of the cornice, having only a fillet above it, as in the Parthenon. In the Grecian Ionic it is found in the cornice, and it also forms one of the mouldings which divide the architrave from the frieze, as in the temple on the Ilissus; and this moulding, which is left plain in the last-mentioned example, is enriched in others, as in the temple of Minerva-Polias.

In all cases where an ovolo is employed, it should be placed above the eye; and the most judicious use of it appears to be where it has a flat member above as well as below, and thus we generally find it placed under a fillet and above a fascia.

Vignola, in his design for a Tuscan profile, makes the crowning member of the entablature a deep ovolo, a practice which cannot be defended. This moulding enters very largely into the composition of Gothic architecture. In the next paper we shall consider the word *annulet*, as in immediate connection with capitals of columns, and the two important members which have been noticed.

G. R. F.

THE NEW ROYAL EXCHANGE.

WITH the promptitude and punctuality that have attended all the proceedings connected with this great work, the mass of Bank-buildings which concealed the principal or west front, have been removed within a short month, and the portion in all its splendid proportions is now exhibited. We understand that this portion is the largest by far in London, and that it is only second to the portion of the Pantheon at Rome and the Madeleine at Paris. It consists in front of eight Corinthian columns, the extreme breadth being 90 feet, and the height to the apex of the pediment 76 feet. At the meeting of the Joint Gresham Committee which took place on Saturday last, this feeling was exhibited by the most liberal suggestion for further decorations in sculpture at the expense of the committee; and it was resolved, that in addition to the sculpture on the pediment, the interior should be decorated by a statue of our gracious Queen Victoria, and that inasmuch as the statue of the munificent founder, Sir Thomas Gresham, in the old Exchange, was destroyed by fire, a new one should be provided and placed in the niche of the tower over the great eastern entrance. Other suggestions for further decorations were referred to a sub-committee for consideration. The place of the statue of the Duke of Wellington in front of the portion of the Exchange is also determined upon, and it will be about thirty yards back from the corner of Prince's-street, and in the centre of the area created by the destruction of Bank-buildings. In reflecting on these great changes, it is rather curious to recur to the state of things which existed on this spot not more than eighty years ago; at that time, though Cornhill was a broad street, the houses on the site (subsequently occupied by Bank-buildings) came up to a point, and Threadneedle-street is marked in "Gwynn's Plan" as only 14 feet 9 inches wide. The Bank of England was first built in 1732; it consisted then of what is now only the centre of the present building, but the proprietors soon after began to acquire ground and premises both east and west. Eastward, they quickly bought the property up to Bartholomew-lane; but, westward, they were stopped by the church of St. Christopher Le Stocks, which stood until after the riots in 1790, when, from a conviction of the danger of a lofty tower overlooking the Bank, an act was obtained for taking it down, and soon after that time all the principal front of the Bank was arranged and completed by Sir Robert Taylor up to the corner of Prince's-street, then a crooked and narrow street leading to Coleman-street. Bank-buildings, just pulled down, were built by the Bank, under the advice of the same architect, in the place of a mass of old houses, placed there after the fire of London, and which were bought by the directors for the purpose of the improvement. Names of streets appear to have been inspired as well as streets themselves; for in the "Plan of Gwynn" before referred to, the continuation of Broad-street westward into Threadneedle-street is marked with the elegant name of "Pic-street," a name which was abandoned about the date of these improvements.—*Timet.*

‡ Where the ovolo is placed below the eye, it is reversed, and becomes, as in some bases, a peculiar kind of "torus"—E.